

# The Musical World.

(REGISTERED AT THE GENERAL POST-OFFICE AS A NEWSPAPER.)

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—Goethe.

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SATURDAY, MAY 25, 1878.

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5d. Stamped.

## ROYAL ITALIAN OPERA, COVENT GARDEN.

Mme Adelina Patti.

**THIS EVENING (SATURDAY), May 25, will be performed**  
ROSSINI'S Opera, "IL BARBIERE DI SIVIGLIA." Rosina, Mme Adelina Patti (her first appearance in that character this Season); Figaro, Signor Cologni; Bartolo, Signor Clampi; Basilio, Signor Ordinas; and Almaviva, Signor Nicolini. Conductor—Signor VIANESI.

**Next Week there will be Five Performances.**—Mme Adelina Patti. On MONDAY next, May 27, MOZART'S Opera, "DON GIOVANNI." Zerlina, Mme Adelina Patti. Conductor—Signor VIANESI. The Minuet will be danced by Mlle Girod and Mlle L. Reuters.

On TUESDAY next, May 28, WEBER'S Opera, "DER FREISCHUTZ." Agata, Mlle Bertelli. Conductor—Signor BEVIGNANI. The Incidental Divertissement will be supported by Mlle Girod and the Corps de Ballet.

Doors open at Eight o'clock; the Opera commences at Half-past.

The Box Office, under the Portico of the Theatre, is open from Ten till Five.

## NEW PHILHARMONIC CONCERTS, ST JAMES'S HALL.

Conductors—Dr WYLD and Mr GANZ. The Third GRAND ORCHESTRAL CONCERT will take place on SATURDAY Afternoon, June 1, at Three o'clock. The programme will include: Overture, *Der Prinz von Hamburg* (Benedict); Concerto in D major, for violin (Beethoven); Overture, *The Kensington* (Baron Bogod d'Orezy); Symphony in A major, "The Italian" (Mendelssohn); Orchestral piece, "Waldwehen," from *Siegfried* (Wagner); Overture, *Masaniello* (Auber). Vocalist—Mlle Tremelli, Violinist—Señor Sarasate. Sofa Stalls, 10s. 6d.; Balcony Stalls, 7s.; Area Stalls, 5s.; Balcony, 3s.; Admission, 1s. To be obtained at Austin's, 28, Piccadilly; Chappell & Co., 50, New Bond Street; and the usual Agents.

**SCHUBERT SOCIETY, BEETHOVEN ROOMS, 27, HARLEY STREET, W.** President—Sir JULIUS BENEDICT. Founder and Director—Herr SCHUBERT. Twelfth Season, 1878. The next MEETING for TRIAL OF NEW COMPOSITIONS will take place on WEDNESDAY Evening, May 29, and the Eighteenth *Sociedade Musicale* is fixed for Wednesday evening, June 12, Next Ballot, Monday, 27th inst. Ladies and gentlemen desirous of joining can do so at any time, their subscriptions counting for one year from date of entry. Prospectus and full particulars on application to

H. G. HOPPER, Hon. Sec.

244, Regent Street.

## MDME JENNY VIARD-LOUIS' FOURTH GRAND

ORCHESTRAL AND VOCAL CONCERT, ST JAMES'S HALL, TUESDAY Afternoon next, May 28, at Three o'clock. The Orchestra will comprise 90 eminent performers. Conductor—Mr H. WEIST HILL. At the Pianoforte, Mr Henry Leipold. Tickets: Sofa and Balcony Stalls, 10s. 6d.; Stalls and Balcony, 5s.; Area, 2s. 6d.; Admission, One Shilling. Tickets at Austin's Office, St James's Hall, 28, Piccadilly; and all Music Publishers.

**MDME JENNY VIARD-LOUIS will play CONCERTO,** Pianoforte; CONCERTSTUCK, F minor (Weber); Solo Pianoforte, CAPRICCIO, E major (Mendelssohn); at her Fourth Grand Concert, St James's Hall, Tuesday next, May 28, at Three o'clock. Tickets at Austin's Office, St James's Hall; and all Music Publishers.

**MR MARSHALL HALL BELL'S MATINEE, on MONDAY,** June 3, at 31, GROSVENOR SQUARE (by kind permission of Mrs Gwynne Holford). Artists—Miss Annie Butterworth; Violin—Mr Henry Holmes; Violoncello—Signor Pezze; Pianoforte—Mr M. H. Bell.—2, Abingdon Villas, Kensington, W.

**MR THOMAS CHAPMAN, for upwards of thirty years** associated with Mr Mitchell's Royal Library, having been seized with paralysis (while in the performance of his duties), whereby he has lost not only the use of his limbs, but also the power of speech, thus rendering him incapable of resuming his avocation, a few friends, sympathising in his affliction, are desirous of obtaining subscriptions, and presenting him with a purse. Contributions in aid of this object, which are most earnestly solicited, will be thankfully received by Mr MITCHELL, 35, Old Bond Street, W., or Mr BURRAGE, Hon. Sec., 45, Tregunter Road, S.W.

**MR ALFRED JAELL will arrive in London on June 10.** Letters to be addressed to the care of Messrs Erard, 15, Great Marlborough Street, London, W.

## THIS DAY.

### AFTERNOON BALLAD CONCERT, ST JAMES'S HALL.—

Mr JOHN BOOSEY begs to announce a BALLAD CONCERT, THIS AFTERNOON (SATURDAY) May 25, at Three o'clock. Artists—Mme Sherrington, Miss Mary Davies, and Mme Antoinette Sterling; Mr Sims Reeves and Mr Edward Lloyd, Mr Thurlley Beale and Mr Maybrick. Pianoforte—Mme Arabella Goddard. The London Vocal Union under the direction of Mr Fred Walker. Conductor—Mr SIDNEY NAYLOR. Stalls, 7s. 6d. Tickets, 4s., 3s., 2s., and 1s.; of Austin, St James's Hall; and of Boosey & Co., 295, Regent Street.

### MISS ALICE FAIRMAN'S MORNING CONCERT will

take place at 28, ASHLEY PLACE, VICTORIA STREET (by kind permission), on THURSDAY, May 30, at Three o'clock. Artists: Misses José Sherrington, Mulholland, Purdy, and Alice Fairman; Messrs Shakespeare, Urio, Federici, Roworth, and Maybrick. Piano—Miss Clinton Fynes; Violin—Mlle de Bono. Conductors—Herr W. GANZ and Mr HENRY PARKER. Tickets: Half-a-Guinea; to be had of Messrs Schott & Co., 159, Regent Street, W.; and of Miss ALICE FAIRMAN, 18, St Peter's Square, Hammersmith.

## STEINWAY HALL,

LOWER SEYMOUR STREET, PORTMAN SQUARE.

### MRS SICKLEMORE'S MORNING CONCERT, on TUESDAY,

May 28, at Three o'clock. Artists—Mrs Sicklemore, Miss Anna Williams, Miss Helen D'Alton, Mrs Bradshaw-McKay, Mr W. G. Forington, and Mr Henry Guy; Miss Percival, R.A.M., and Mr W. E. Bendall. Sofa Stalls, 10s. 6d.; Reserved Seats, 7s.; Balcony, 5s. Tickets to be obtained at Messrs Cope & Co.; Messrs Chappell & Co.; Messrs Stanley Lucas, Weber & Co.; the Steinway Hall; and from Mrs SICKLEMORE, 8, St James's Terrace, Westbourne Square, W.

### MR SYDNEY SMITH begs to announce his PIANOFORTE

RECITAL, WILLIS'S ROOMS (the large room), WEDNESDAY, May 29, at Three o'clock. Vocalists—Miss Robertson and Miss Helen Meason. Pianoforte—Mr Sydney Smith (assisted by a Pupil). Accompanists—Mr G. Ganz and Signor Randegger.

### HERR LOUIS ENGEL has the honour to announce

that he has returned to London, after several years' absence, and that he will be happy to receive Pupils for the Harmonium, and ENGAGEMENTS for Concerts and Parties. Address—Messrs CHAPPELL & Co., 50, New Bond Street.

### MOZART'S "WIEGENLIED" (Cradle Song), with

English and German words, sung for the first time in this country by Mlle REDEKER, at Mr C. Gardiner's Concert on the 21st inst. The English Words and Adaptation by J. M. Post free for 18 stamps. LAMBORN COCK, 63, New Bond Street, W.

### CULTIVATION OF THE VOICE.—MR T. THORPE

FEDE, late Professor of Singing at the Royal Academy of Music, and for several years Assistant Professor with, and successor by certificate to, the celebrated Maestro Crivelli, receives a limited number of Pupils for Italian and English Singing for the stage, concert-room, or oratorio. Amongst his many late and present pupils are Mesdames Alice Barth, Wensley, Berresford Enriquez, and Olive Ashton. Messrs J. W. Turner and Dudley Thomas, &c., also derived much benefit from Mr THORPE FEDE's instructions during their engagement with him. Belgrave House, 51, Haverstock Hill.

## L. T. PIVER,

Parfumeur et Gantier de la Famille Royale et des principales Cours de l'Europe,

160, REGENT STREET.

Parfumerie spéciale au "Lait d'Iris." Seule maison à Londres pour les GANTS JOUVIN ET Cie. Grand Assortiment d'Éventails.

### "A MESSAGE FROM MY LADY FAIR."

MR WELBYE-WALLACE will sing "A MESSAGE FROM MY LADY FAIR" (IGNACE GIBSON) and "A SUMMER NIGHT'S SERENADE" (H. STANISLAUS), at St James's Hall, May 30.

## REMOVAL.

SIGNOR FOLI begs to announce his removal to 88, Piccadilly, W.



## ROYAL ITALIAN OPERA.

Awaiting the first of the promised novelties, the director of this establishment continues to draw upon a repertory which, if not quite inexhaustible, includes a sufficient number of works that, when great artists are at hand, are safe attractions. Nevertheless, M. Victor Massé's *Paul et Virginie*, announced for Saturday week, is anxiously looked forward to by subscribers, the more so inasmuch as the character of the heroine is to be sustained by Mdle Albani. Meanwhile, Mdme Adelina Patti has appeared in *Dinorah* and the *Traviata* with the old success, fascinating all by her piquant delineation of Meyerbeer's shadowy heroine and evoking sympathy no less by the impassioned earnestness with which she tries to redeem the character of the erring "Lady of the Camellias," when once that heroine feels capable of responding to a disinterested affection. Mdme Patti's singing, in both, was up to her accustomed standard—which, without a recapitulation of particulars so often characterized and familiar to every opera-goer, may, in a word, be described as perfect. Her acting, no less than her facile and brilliant vocalization in the scene with the Shadow, throws a ray of light across the dark and dreary path of the half-bewildered maiden, who follows her pet goat as Pellinore and Palomides follow the "questing beast" in *Mort d'Arthur*—as the only object of interest her wandering senses can grasp. Passing by the earlier scenes of the *Traviata*, so frequently (perhaps too frequently) dwelt upon, the last of all may be pointed to as a fitting and impressive climax. Anything more touching than Mdme Patti's rendering of the soliloquy, "Addio! del passato," Violetta's song of despair, or more thrilling than the incident of the death (which reminded not a few amateurs of Rachel's death scene in *Adrienne Lecouvreur*) could not easily be imagined. Mdme Patti's associates in *Dinorah* were M. Maurel, who conceives the personage of Hoel after the manner of M. Faure (just as he does that of Peter in the *Etoile du Nord*), portraying it with as much force and meaning as can be suggested by so inexplicable a creation; and Signor de Bassini—as times go, if not exactly up to the level of Gardoni, a more than acceptable Corentin. It must be borne in mind that Meyerbeer, piqued by the reproach that he could not write a good opera without an extensive *dramatis personæ*, a large body of chorists, elaborate decorations, and uncounted supernumeraries, quietly set to work upon the *Pardon de Ploërmel*, with the customary dialogue dividing one musical set piece from another, and intended for three important singing characters only—*Dinorah*, Corentin, and Hoel. The *Dinorah* we now possess (brought out at Covent Garden in 1850) was projected and accomplished at the instigation of Mr Gye; and thus we have accompanied recitatives in place of spoken dialogue, with various modifications and additions—such, for example, as the song (with chorus) of the Goatherd, allotted the other night to Mdle Synnerberg, in lieu of Mdme Scaldi, whom we have been used to expect. The other leading parts in Verdi's opera were supported by Signor Nicolini (Alfredo), and Signor Graziani (Germont). Signor Vianesi conducted the performance of *Dinorah*, Signor Bevnigani that of *La Traviata*. Mdle Albani has successively appeared as Gilda in *Rigoletto* and Elizabeth in *Tannhäuser*, her impersonation of each of which has on several occasions been deemed worthy almost unqualified eulogy. In these operas (so wholly different in style), as in many others, the young Canadian songstress proves that during the intervals of her public activity she does not remain idle; on the contrary, each successive attempt shows marked advance. With her Gilda now it would be almost impossible to find fault. It is a really poetic embodiment of the artless girl who, as in more than one of Victor Hugo's dramas, being the most innocent person, is forced to endure the brunt and penalty of the issue. If Mendelssohn, when solicited to compose music for *Ruy Blas*, pronounced the play "detestable," what would that most ingenuous and pure-minded of musicians have said to *Le Roi s'amuse*, in which no personage, except that of the self-sacrificed heroine, has a single redeeming point? Survey them all, from the disguised potentate (figuring in the opera as a certain Duke of Mantua) to the lowest of his followers and menials, and lowest of all, Rigoletto (the Triboulet of the drama), not merely a licensed jester, but a panderer and superstitious coward, and see what can be made of them! The figure of Gilda stands apart from the rest—to use the language of Shelley,

"Like some serene and unapproached star"—

going far to redeem the whole—the more so when represented, as by Mdle Albani, with genuine simplicity, expression never overdrawn, and yet truly impassioned feeling, where occasion calls for it. Details are unnecessary; but, to name a single instance of vocalization worthy commendation in unmeasured terms, we may refer to the tuneful "Caro nome," when Gilda, in soliloquy, dwells with rapture upon the name of the imaginary student, Walter Maldé, who has secretly won her heart. Nothing could be better throughout, nothing more perfect than the prolonged shake, diminishing shade by shade, as Gilda ascends the terrace. Signor Graziani is still the Rigoletto we all know and welcome for its intense earnestness, Signor Bolis, whose legitimate tenor voice is precisely suited to the music, a thoroughly acceptable Duke, Mdme Scaldi, as usual, a Maddelena beyond reproach, and Signor Scolarà a Sparafucile who well knows his business. Beyond adding that the general performance, under the direction of Signor Bevnigani, was careful and effective, no more need be said about *Rigoletto*. Nor is it necessary to dwell at any length upon the performance of *Tannhäuser*, which, no less than the pretensions of its composer to have initiated a new era for the lyric drama, has by this time been sufficiently discussed. Enough that three of Wagner's operas have won recognition in this country on the strength of their own especial merits. Opinions may differ with respect to the value of the three; but we must, with humility, offer our own conviction—that both *Lohengrin*, successor of *Tannhäuser*, and *Die Fliegende Holländer*, its predecessor, are more likely to maintain a permanent position (here at least) than their companion. It is impossible to feel any deep interest in *Tannhäuser* himself, who, by nature a mere sensualist, becomes periodically demure when tired of the charms and temptations of a sensual existence. On the other hand, Elizabeth is a nobler character than either Senta or Elsa, for the latter of whom Cervantes might have invented another diverting history, under the heading of "The Curious Impertinent." Senta, is in fact, a dreaming half maniac, behaving shabbily to her betrothed lover, while Elsa, rescued from death, and united to a husband possessing every quality to make her happy, must needs try to worm out a secret, thereby losing her champion and husband in one. Elizabeth is wholly unselfish, and consequently superior to either. She loves imprudently, if we will, but constantly, and prays for her lover at the moment when she believes that she has irretrievably lost him. As such Mdle Albani looks at the character, and as such represents it—with how much truth according to the author's idea (and that of the composer, who in his operas assumes the part of author and composer in one) may be gathered from the hearty approval expressed by Wagner himself, when, last summer, he attended a performance of *Tannhäuser* at Covent Garden. We have already spoken in such terms of Mdle Albani's intelligent and admirable delineation that it is unnecessary to say more. Signor Gayarre as *Tannhäuser*, M. Maurel as Wolfram, and Mdle Smeroschi in the ungrateful part of Venus, won merited distinction, although in the first two acts of the opera Signor Gayarre was hardly as well disposed as might have been wished. The overture was extremely well played, under the direction of Signor Vianesi. The *Ballo in Maschera* was repeated on Saturday night, with the same cast as before, except in one instance—Signor Bolis being substituted for Signor Gayarre as the Duke.—*Times*.

MUNICH.—Herr Vogl is stopping at his country-house on the Lake of Starnberg, and recovering so rapidly from the effects of his accident, that hopes are entertained of producing *Siegfried* before the end of June.

BERLIN.—At the Royal Operahouse, Mdle Tagliana, from Vienna, has appeared in several characters, the last being that of Ophelia in Ambrose Thomas's *Hamlet*, with such success, that she is permanently engaged from the 1st January next, till when, she is bound to Vienna. Mdme Mallinger intends making a tour through the country. Mdle Schall, a recent addition to the company, leaves at the close of the season for the Stadttheater, Bremen. After the conclusion of his engagement, Herr Theodor Wachtel was attacked with inflammation of the throat. He is now recovering, but some weeks must elapse ere he is able to resume his professional duties. Herr Bial has determined that Kroll's Theater, henceforth officially to be designated the "Oper bei Kroll," shall, under his management, be devoted entirely to operatic enterprise. At the conclusion of the Italian season, the German company opened with *Martha*.



## HER MAJESTY'S THEATRE.

Mdme Etelka Gerster's success in *La Sonnambula* was renewed on Friday night by her performance in Donizetti's *Lucia di Lammermoor*. In Lucia, the second part she essayed at Her Majesty's Theatre during the summer of 1877, she was received with no less favour. Here, while her powers as a singer are taxed to an equal extent, her powers as an actress are taxed even more severely. Lucia, from beginning to end, is a more or less tragic heroine; not so the ingenuous Amina, who, in the first scenes, away from the little petulant exhibitions of jealousy on the part of her betrothed husband, Elvino, is all liveliness and joy. Mdme Gerster, however, is as competent to enter into the spirit of one character as of the other, while her voice, in certain peculiarities one of the exceptional voices of the day, brings the music—sometimes highly expressive, sometimes, as in the scene of the madness, intentionally florid—easily within her means. Although there was very much to commend, and that unreservedly, in the earlier portions of the opera, this was the scene in which she particularly shone and elicited the most genuine and unanimous approval. Mdme Gerster was greatly applauded after the cavatina, "Regnava nel silenzio," and its sequel, "Quando rapita in estasi," as also in the duets, successively, with Signor Fancelli (Edgardo) and Signor del Puente (Enrico), besides being complimented with equal warmth at the end of the contract scene, including the fine concerted piece, "Chi mi frena in tal momento," so often cited. At the termination of the *finale* to the act of which this is the most absorbing feature, the heroine of the evening was twice called before the curtain. But, as we have hinted, the scene of the madness of Lucia, judging from the general demeanour of the audience, was the culminating triumph of the evening; and to this Mdme Gerster devoted all her power of expression, all her enthusiasm, and all her exceptional vocal resources. The shake in the *cadenza* of "Spargi d'amaro pianto" was one of the longest and most persistently sustained we can remember. Again there was a double recall and again Mdme Gerster was applauded "to the echo."

On Saturday night the opera was Signor Marchetti's *Ruy Blas*, of which we spoke in some detail when produced by Mr Mapleson, in December last, during his short winter season. We find no reason to alter, or even to modify, any opinion then expressed of this work, which, if "a fair example of what in Italy now meets with unanimous approval," does not say a great deal for the actual state of Italy's musical productivity since Verdi uttered his "Swan's Song" (it is to be feared), in the Egyptian *Aida*. Every amateur must be in some degree familiar (if only through the translation brought out at the Princess's Theatre, under the management of the late Mr. Augustus Harris, with M. Fechter as Ruy Blas, and Mr Walter Lacy as Don Sallust) with the story of *Ruy Blas*; and it will not take much time or pains to become equally familiar with the music of Signor Marchetti, which, before all, is characterized by a total absence of originality. Independently of this, as has already been urged, the only living musician capable of dealing with such a theme was the one who took *Ernani* and *Rigoletto* under charge. Signor Marchetti, with some happy moments here and there, is wanting in the requisite grasp, and would, we think, succeed better in the treatment of a theme less exacting. We must not complain, however. New operas are becoming more and more essential, and the greatest singers may in time lose their attraction, if compelled year after year to play the same parts. For this reason, if for no other, Mr Mapleson is entitled to credit for introducing us to a work which, at all events, has met with general approval in its composer's own country—"the Land of Song." *Ruy Blas* was, moreover, acceptable, inasmuch as it brought back to us Mdme Caroline Salla, the French dramatic vocalist, who, in more than one opera, received, and merited, favourable criticism last year, both in the summer and winter seasons. Mdme Salla is an admirable impersonator of the Queen of Spain, who, German by birth, becomes incessantly irritated at the restrictions imposed upon her in Court. She not only portrays the character, but sings the music to perfection; and in the interviews with Ruy Blas exhibits histrionic powers of a high order. This was acknowledged last year, and is doubly recognized now. Signor Campanini, who has been some time absent from London, could hardly have reappeared in a character better suited to him than Ruy Blas. In the last scene, not only was his singing excellent, but his acting impulsive and

striking. Signor Rota is, perhaps, as good a Don Sallust as could be found, entering seriously into the dramatic business, and giving all possible effect to the music. Casilda, the Queen's *confidante*, is represented by Mdme Parodi, who possesses a good voice, but does not make us forget Mdme Anna di Belocca, to whom the part was assigned in the winter of 1877. Mdme Lablache, as before, the Giovanna de la Gueva, depicts a Spanish Queen's intolerably watchful duenna to the life. The opera is extremely well put upon the stage, and has, or ought to have, a chance of success; for something new—until the future "genius" comes to give us something original in the bargain—is absolutely wanted. Mr Mapleson now follows up his opera with a very pretty ballet, called *Les Papillons*, due to the facile invention of Mdme Katti Lanner, which for the lovers of this kind of entertainment is well worth seeing. It is too long for a mere "ballet divertissement;" but that may be accepted as its only fault. At the performance on Saturday the Prince and Princess of Wales were present.



## THE TIME GUN.

Edinburgh: 1 p.m.

O gun at One!  
That breaks on business with thy sudden stun,  
Great Comma, thou, that punctuates the day;  
Loud boom, proclaiming that a day's half done,  
Grave Voice, that warns us minutes flee away;  
Loud cannon-shout, with fiery breath, that tells  
The wedding of the fore and after noon,  
A union hallowed by the Church, whose bells  
Corroborate the day's bright honeymoon—  
For now the day's made One, and many a steeple  
Leaks out its trickling drops of silver chime,  
That fall in list'ning ears, while all the people  
Attune their dials to the rightful time.  
Blest prandial hour! for now is labour ceased,  
Down bye and high way flows a living surge;  
Be-grimed mechanics, now from toil released,  
From lanes and alleys joyously emerge.  
O thund'rous Unit, that unnerves the air,  
Thou boom of Father Time's remorseless tread,  
Sulphureous sermon, short and unware,  
Shot daily at each weary, care-worn head.  
Thou mind'st us of the great and final hour,  
When earth shall fade, and sea, and sky, and sun;  
When the last trump, with overwhelming power,  
Shall loudly tell that time itself is run,  
O gun at One!

May 16, 1878.

D. KENNEDY.

COLOGNE.—The solos in Max Bruch's unpublished work, *Das Lied der Glocke*, were sung, on the 12th inst., by Mdme Walther-Strauss, of Basle; Mdme Auguste Hohenschild, of Berlin; Herr Candidus, of Hamburg; and Herr Bull, of Dresden. Professor S. de Lange presided at the organ. The chorus numbered 400.

FRANKFORT-ON-THE-MAINE.—The limited liability company will take possession of the new Stadttheater on the 1st August, but not open it before the 28th, Goethe's birthday, when they intend to inaugurate it with *Egmont*, followed the next evening by Beethoven's *Fidelio*.

## PARIS.

(From a Correspondent.)

To guard against interruption in the performances of *Polyeucte* at the Grand Opera, that work is being rehearsed in duplicate; M<sup>me</sup> Krauss and M<sup>lle</sup> de Reszké are studying the part of Pauline, and two artists have been told off for each of the other characters. M. Gailhard has re-appeared in *Der Freischütz*. M. Halanzier and the managers of the two other lyrical theatres have given notice that, during the approaching season, none of the artists attached to their respective theatres will receive permission to sing at concerts. Here is the letter addressed by M. Halanzier to the singers at the Grand Opera:—"Ladies and gentlemen, contrary to what takes place every year during the summer season, the management of the Opera will be bound to give at least four performances a week during the whole time of the Universal Exhibition. In consequence of this, and in order to ensure regularity under these exceptional circumstances, I beg to call your attention to Article 9 of the Regulations, forming an integral part of your engagement, and to inform you at once that no permission to sing outside the Opera for any purpose whatever will be accorded. I trust you will duly appreciate the reasons which impose this necessity upon me, and that the artists of the Opera will be the first in wishing to show foreigners the superiority of our first lyric theatre. I remain, &c., the manager of the Opera, HALANZIER."—The cast of *Le Capitaine Fracasse* at the Théâtre-Lyrique is finally settled. Isabelle will be represented by M<sup>lle</sup> Gabrielle Moisset; Zerbine, by M<sup>lle</sup> Vergin; Sigognac, by M. Melchissédéc; and Blasius by M. Paul Ginot. Hopes are entertained of producing the opera about the 25th inst.—*La Timbale d'Argent* has been resuscitated at the Bouffes-Parisiens, M<sup>me</sup> Théo sustaining the part of Molda, originally played by M<sup>me</sup> Judic.—Dr Ed. Hanslik, the eminent Vienna critic, has arrived, to act as a member of the Exhibition Musical Jury. It is announced that the Abbate Franz Liszt has been selected to perform the same duties for the Hungarian Government, and will arrive next month; but the assertion needs confirmation.—The military bands have commenced their operatic concerts, given in the gardens of the Tuileries, on Sunday, Tuesday, and Thursday; in the Palais-Royal, Monday, Wednesday, and Friday; at the Luxembourg, Sunday and Thursday; in the Parc Monceau, Sunday; at Ranelagh, Thursday; and in the Square Parmentier, Sunday.—The French operatic company which performed for a considerable period in Batavia has returned to this capital.—The choral society of the Upsala students will sing at the Trocadéro concerts during the Exhibition.—M. Faure has returned from Vienna, and intends spending the summer at a villa he is having built at Etratat.—M<sup>rs</sup>. Jauner and Merelli were expected from Vienna, to attend the first performance of *Psyché*.—The Portuguese Government has chosen M. José Amat, a Portuguese composer, to represent it in the musical section of the Exhibition.—M. Tilmant, formerly conductor at the Opéra-Comique, has died at Asnières, where he lived in retirement some years. Born at Valenciennes in 1799, he studied at the Conservatory, where he carried off the first prize for the violin. In 1838 he founded a Society for Chamber Music, his brother taking the violoncello. The society was one of the first to introduce Beethoven's Quartets here. Some time subsequently, M. Tilmant became conductor at the Italiens, where he remained till 1849, when he succeeded Labarre, in the same capacity, at the Opéra-Comique. On Girard's death he had the honour of succeeding him as director of the Société des Concerts, to which he had belonged, as first violin, from its foundation. He retained this post, as well as that of conductor at the Opéra-Comique, till his retirement. He was created a member of the Legion of Honour in 1861.—Another well-known musician, François Benoit, honorary professor of the organ at the Conservatory, has also just died. Born at Nantes on the 10th September, 1795, he entered the Paris Conservatory in 1811, and in 1815 gained the *Prix de Rome*. Under the Restoration he was organist at the Chapel of the Tuileries, remaining so under every change of government down to 1870. In 1819 he was appointed professor of the organ at the Conservatory, and retained the professorship almost to the end of his long career. Nearly all the present French organists of repute were his pupils. He produced at the Grand Opera a two-act opera, *L'Apparition*; he wrote in collaboration two ballets, *La Gipsy* and *Le Diable Amoureux*; and, by himself, *Niida* and *Paquerette*. He was also

a contributor to *La Gazette Musicale* and *Le Dictionnaire de la Conversation*, as well as an assiduous collaborator of Niedermeyer's *La Maitrise*.—At the Grand Opera, *Sylvia* has been revived, with M<sup>lle</sup> Sengalli in the principal part. During his visit here the Prince of Wales, with the Princess, accompanied by the Prince and Princess of Denmark, attended a performance of *Guillaume Tell*. After the second act the two Princes went on the stage, when M. Halanzier did the honours of the *coulisses* and the *Foyer de la danse*. The Princesses and husbands visited the *Foyer public*.—After undergoing important modifications M. Ambroise Thomas's *Psyché* was produced at the Opéra-Comique on the 21st. The leading characters were sustained by Mesdames Heilbron, Engalli, and M. Morlet; the scenery was good, the orchestra efficient, and the verdict favourable.—M. Victor Massé, composer of *Paul et Virginie*, has left for Lamalou, in the south of France, to try the waters and complete the score of *Une Nuit de Cléopâtre*.—The Théâtre Beaumarchais will in future be devoted to *buffo* opera, for which, as the Fantaisies-Parisiennes, it will be re-opened on the 1st August.—The first foreign orchestra heard at the Trocadéro is to be that from Milan, under Signor Faccio, numbering 120 members, who give concerts on the 19th, 21st, 23rd, 27th June, and 2nd July. Early in July comes an orchestra from Turin, under the direction of Sig. Pedrotti, and at a later period the orchestra from the Apollo, Rome. English concerts, under the direction of Mr Henry Leslie, are announced for the 17th, 18th, and 19th July, while Mr Gilmore's American band is to perform on the 4th of the same month.

## MISS ELIZABETH PHILP'S CONCERT.

On Monday evening, May 20, St James's Hall was crowded by an audience assembled to greet a lady universally popular, not only as a song writer and teacher, but as a generous encourager of struggling talent, and it may be added, without indecorum, a warm-hearted and steady friend. Miss Philp was assisted by the Misses Allitsen, M<sup>lle</sup> Nita Gastano, M<sup>me</sup> Emily Davison, Miss Hélène Arnim, and M<sup>me</sup> Antoinette Sterling, Mr W. H. Cummings, and Mr Pyatt; the London Vocal Union—director, Mr Walker; Miss Maddalena Cronin and Herr Frantzen, pianists; Herr Van Biene, violoncello; Sir Julius Benedict, Mr Louis Diehl, and Signor Randegger, conductors. There was also some amateur singing. The following works by Miss Philp were introduced with great success:—"Clear and cool," a charming setting of Charles Kingsley's grand lines, given with much feeling by the composer, and "The Poacher's Widow," sung by M<sup>me</sup> Sterling with the pathos and power peculiarly her gift, deservedly bringing her long continued acclamations. Here, *par parenthèse* be it said, when M<sup>me</sup> Sterling contents herself with singing ballads she is, in her way, pre-eminent, pleases the people, and so gains applause from the greatest number. Miss Hélène Arnim, whose improvement is noticeable, interpreted with intelligence a charming song, "Somebody's waiting for somebody," winning also several re-calls during the evening. Mr Cummings sang in his usual artistic manner "The Lover's Ride," and Mr Pyatt "The Train" (the words of which are unfortunately ineffective with music). The London Vocal Union gave two part-songs admirably, "What is love," and "The Hop Pickers," the last already popular—both encored. Among the miscellaneous music Brahms' "Liebeslieder Walzer," well sung by the Misses Allitsen, Mr Cummings, and Mr Pyatt (Miss Cronin and Herr Frantzen being at the pianoforte), were a feature, as were also the charming Spanish songs of M<sup>lle</sup> Gastano, and the singing of M<sup>me</sup> Emily Davison (a *débutante*) of Gounod's "When we two were maying" (encored \*). The Misses Allitsen's duet from *The Crown Diamonds* brought its accustomed re-call, and Herr Frantzen's solo pianoforte playing, as well as his careful accompanying of Herr Van Biene's clever violoncello solos, was without reproach. Signor Randegger's lovely sleep song gained little by the singing of Miss Wakefield, who, it is needless to print, is an amateur. In a drawing-room her well-toned voice might have had power, but in St James's Hall the thing is different. If amateurs would be satisfied with all they can justly claim, the applause of friends in private residences, without perpetually craving for a publicity, which most frequently brings them discomfiture, besides encroaching upon the rights of accomplished artists whom they affect to patronise, matters would more becomingly arrange themselves on both sides. Miss Philp must have been as pleased with the success of her concert, as her legion of friends evidently were to witness it.

ARETHUSA STRIVER, M.D.

And deservedly so.—D. P.

## MUSIC AT BOULOGNE-SUR-MER.

(From our own Correspondent.)

When M. Le Sénateur, Maire de la ville de Boulogne, and his wife, Mme Huguet, Présidente du Comité de Patronage des Salles d'Asile, applied to Herr Reichardt to organize a grand concert, in aid of the funds of the charities of this town, they certainly took the best means to secure success. Herr Reichardt has proved on so many occasions how well acquainted he is with the "ins and outs," the artists and patrons of such like re-unions, that it could not be otherwise; let us, therefore, pass him a vote of thanks for organizing last night's entertainment, which resulted in a crowded audience. The name of Mme Trebelli alone was sufficient to attract "amateurs" of good music, while the services of the band of La Société Musicale, those of the Orpheons, blended with a choir of amateurs and local professors, were duly appreciated. Rossini's "La Charité" and "Prière de Moïse" were gone through with much credit, while the Sextuor from Act II. of *Lucie* was well rendered by amateurs. A violin solo by M. Strebel (Caprice by Vieuxtemps), a Fantasia for flute by M. Parent, and a pianoforte solo (fantasia impromptu, Chopin) performed by a lady amateur, together with a duo from *Galathée*, made up the programme. Mme Trebelli, in excellent voice, was received with enthusiasm, recalled after each of her songs, and "encored" in the last. She sang "Pensa alla Patria" (Italiano in *Algeri*), Rossini; "Comme à vingt ans," Durand; "Le retour," Dessauer; and "C'est l'Espagne" (*Les Bavards*), Offenbach.

X. T. R.

Boulogne-sur-Mer, May 15.

## HER MAJESTY'S THEATRE.

(From the "Daily Telegraph," May 23.)

Mr Mapleson could not have begun his series of morning performances better than he did yesterday afternoon by the production of *Faust* with Mme Gerster as Marguerite. The opera itself is an attraction almost independent of those who take part in it. Time cannot wither nor custom state what the public seem to regard as its infinite variety, and thus does Gounod's work take revenge for our early neglect, when, as is said, an *impresario* of the period came back from Paris with a report that it was of little worth, and with a resolve to leave it alone. But it is an advantage to have an opera well cast, none the less because the music is good, while, to make yesterday's performance doubly attractive, Mme Gerster undertook the part of the heroine for the first time in this country. How often she had played it abroad we cannot say, but it seems tolerably clear that neither the dramatic business nor the music is as familiar to her as that of the characters closely associated with her name. Mme Gerster needs to study both with the assiduity and intelligence she has brought to other things. This done, the artist, whose faculty of growth is remarkable, will beyond question present us with an embodiment marked by distinguished merit, and able to hold its own on any stage. We say this so confidently because the evidence of adequate resource was yesterday so complete. Mme Gerster's conception of the heroine, to begin with, is in harmony with the bent of her own disposition, and in every scene therefore she is delightfully natural. Nowhere are we confronted by pretence or exaggeration; on the contrary, there are times when art seems to demand a little more fullness of expression. But the shortcoming, if such it be, is on the right side, and gives perfect consistency to the whole. The garden scene showed Mme Gerster to great advantage. That she sang charmingly will be taken for granted, and the pleasure of her singing was enhanced by the simple, unforced acting to which we have referred. So, in a different fashion, throughout the rest of the opera. If not great tragic power from an art point of view, there was always truth. We could hear the ring of genuine metal in what she did, and when this is the case the fullest expectation of ultimate development may fairly be indulged. Mme Gerster's subsequent appearances in *Faust* will be watched with the interest of those who look for great results. She was well supported by Mme Lablache (Martha), Mdle Tremelli (Siebel), whose splendid voice made its usual effect; Signor Campanini (Faust), who has greatly improved in this part; Signor Del Puente (Valentine), and Signor Rota, the best Mephistopheles we have in the absence of M. Faure. Sir M. Costa conducted, and an effective performance gave much pleasure to a large gathering of amateurs.

HANOVER.—The performance of Rheinthalers opera, *Edda*, at the Theatre Royal, was a success.

## ADELINA (DINORAH-VIOLETTA) PATTI.

(From the "Daily Telegraph," May 17.)

Mme Patti was at one time fond of making her first appearance for the season in *Dinorah*, and, although the charming work Meyerbeer wrote for the Opéra-Comique has now been supplanted by *L'Etoile du Nord*, she continues to show a keen appreciation of the opportunities for display which it affords. If not the object of a primary affection, *Dinorah* stands at least in the next place, and was chosen on Monday as her second opera. For this continued favour there is ample justification, even from the artist's point of view, and without reference to the manifold beauties of the music with which Meyerbeer enriched the Breton story. In the rôle of the heroine, Mme Patti finds ample occasion to display all her dramatic and vocal power, while she cannot be insensible to the fact of its eminently sympathetic character. From *Dinorah*'s first entrance in search of her pet goat till the happy time when she stands under the bridal canopy, the audience are with her heart and soul—all the more with heart and soul because she has no rival. Hoel touches no feeling except in so far as he is linked with *Dinorah*, and Corentino is only a character *pour rire*, to be laughed at, as are those whose contemptibleness reaches the point of humour. In all respects, therefore, *Dinorah* is a valuable part for the objects which *prime donne* strive most to secure, and especially valuable for Mme Patti, who knows so well, as a result not only of intuition but of experience, how to make the best use of its opportunities. Her performance on Monday offered for admiration all the old familiar features, upon which it would be superfluous to dwell. The "Shadow Song" was of course brilliantly sung, and, equally of course, encored; while in the trio at the close of the first act, and throughout the exciting finale of Act 2, Mme Patti obtained an accustomed success.

Last night, *La Traviata*, with Mme Patti as Violetta, drew a crowded house, and gave the distinguished artist an opportunity of achieving a success even more brilliant than that which attended her efforts in *L'Etoile du Nord* and *Dinorah*. Often as she has played the part and sung the Music of Dumas' heroine, we question if she ever did either so perfectly as on this occasion. Her acting, elaborate always and full of subtle touches, seemed to have acquired greater finish together with more real power; while her singing of every number afforded careful listeners the highest pleasure, so enriched was it by all that marvellous skill and a taste which appears correct by intuition could bestow. If Mme Patti had made up her mind to reach a higher than the highest in this impersonation she could not have brought more genius to the task. Her Violetta was simply superb, and the house recognized its merit as became an audience with pretensions to sit in judgment on a great artist.

## ADELINA PATTI'S "DINORAH."

(From the "Globe," May 14.)

Mme Adelina Patti last night made her second appearance as the heroine of Meyerbeer's delightful pastoral opera, *Dinorah*. This is one of those characters in which she is absolutely unrivalled. It might be possible to find another vocalist equally able to execute the difficult florid music with faultless accuracy, and in this respect Mme Adelina Patti has been closely approached by the original *Dinorah*, Mme Marie Cabel, by Mme Miolan Carvalho, and by Miss Louisa Pyne; but no one has ever presented so delightful a combination of finished art, vocal charm, and spontaneously sympathetic acting as that exhibited in Patti's impersonation of *Dinorah*. It would be difficult to give adequate praise to her vocalization without running the risk of appearing hyperbolic; but it is only just to say that by her faultless execution of scales, chromatic passages, shakes, and vocal *tour de force*, she proved herself the greatest of living vocalists. The high *staccato* notes, extending to E and F in alt., which she introduced in the final cadenza of the "Shadow Song," were sung not only with brilliant effect, but with perfect ease, and as matters of course. It is scarcely necessary to add that the audience rewarded the great artist with enthusiastic and frequent applause.

TRIESTE.—The Politeama Rosetti, erected in place of the Teatro Mauronner, burnt down two years ago, has been inaugurated with a performance of *Un Ballo in Maschera*. It is elegant, well planned, and capable of accommodating 3,000 persons.

DRESDEN.—*La Muette de Portici* was recently performed for the 200th time at the Theatre Royal. On one hundred and eleven out of the two hundred evenings, Herr Tichatschek was Masaniello.



## ANDRÉ ERNESTE MODESTE GRÉTRY.

By MAX VÖGLER.\*

(Continued from page 264.)

When Méhul and Cherubini had caused the claims of vigorous instrumentation and sterling harmony to be once more recognized and appreciated, Grétry's want of repose and staying power became even more evident than before. The little "Grétry who fell on his head," had reached the summit of his fame, and exercised undisputed sway over French opera, strengthening that sway more and more by such works as *Le Jugement de Midas* (1778), *L'Amant Jaloux* (1778), *Les Evénements imprévus* (1779), *Aucassin et Nicolette* (1779), *L'Epreuve villageoise* (1784), and, above all, by *Richard Cœur-de-Lion* (1785), probably his best known opera. But now came those confounded fellows, Méhul and Cherubini, with advantages not possessed by Grétry, and to which he absolutely did not even attach any value. What had always struck him as immaterial was exactly that factor on which these two laid the greatest weight, and he who for some time previously had not taken the trouble of giving a thought to the instrumentation, which he had simply left to the father of A. M. Pinseron, the composer, was compelled to make an effort for the maintenance of his position against the growing influence of his rivals. Thus it was that he composed *Pierre le Grand* (1790), *Guillaume Tell* (1791), *Lisbeth* (1797), and *Elisca* (1799), which, though exhibiting now and then the clever charm of his earlier works, as, for instance, in the air: "Qui, noir n'est pas si Diable," from *Elisca*, show only too plainly the constraint with which he moves within limits so distasteful to him. Feeling unfortunately himself uncertain in the application of musical forms, he imitated in outward manner his two competitors; the moving and touching melodies of former days, gushing forth so free and unconstrained, languished miserably under the stiff robe with which their author invested them, and the man who had been accustomed to take the lead, and whose muse during the warm strife between Gluckists and Piccinists maintained an unshakable supremacy, crept like a timid indocile pupil behind the masters who then exercised authority. True it is that it was impossible for Grétry, the idolised and adored Grétry, whose portrait was in every shop-window, and after whom the most favourite ornamental objects were named, to be forgotten from one day to another. He was still held in high estimation, as he had previously been, and enjoyed the favour of the Court, for whom he wrote several occasional compositions, while the critics allowed his newest works to be performed without daring to indulge in special censure. But the ill-natured grumblers eventually gained the day, for it was by this very couple, Méhul and Cherubini, that the way was cleared for the state of things which had already been introduced in Germany, and which at that very moment was being energetically forced, in the works of Gluck, upon the inhabitants of the French capital. Delicacy in harmonizing and the utilization of all effects to be obtained by instrumentation in conformity with the rules of art, imperceptibly caused Grétry's good qualities to be forgotten, and gradually scared his muse to that position in the background whence it emerged only once again in all its former brilliancy. In this fresh manifestation of power, Grétry was much assisted by the highly popular singer, Jean Elleviou (born 14th June, 1769, died 6th May, 1842), who, from the year 1801, appeared at the amalgamated Théâtre Feydeau-Favard. Elleviou sustained the principal characters in Grétry's operas, gaining for the latter especial consideration, a task in which he was joined by other vocalists, male and female. These artists were able to display their own capabilities in Grétry's melodious airs with a less expenditure of power and trouble than in the works of the new school, which required to be strictly executed. At this period the works by which public favour was again directed towards Grétry were more especially *Richard Cœur-de-Lion*, which French critics praise as the masterpiece of his old age, as they pronounce, with probably equal justice, *Zémire et Azor* his most successful effort when he was a young man, and furthermore *L'Ami de la Maison* and the opera before it, mentioned in a preceding part of this article; they are moreover the works which now enjoy the preference.

Grétry was of course very far from admitting that his merits had suffered depreciation from the turn taken by the public

taste of his day. The marks of distinction he had been fortunate enough to obtain eventually generated in him a feeling of vanity which impelled him in every conversation to bring himself and his music prominently forward and which is reported to have rendered intercourse with him by no means agreeable! Of the especial marks of distinction which fell to his lot in the course of his life, the following may be more particularly mentioned. When in his 26th year, he was received into the Philharmonic Academy of Bologna; in the year 1796, he obtained a prominent position in the Institut National as a member of the class of Fine Arts; and in 1784, the Prince Bishop of Liège conferred on him the title of Privy Councillor. He was a member of other musical academies and learned societies, and the French Government appointed him Censor of Music (!) and member of the jury at the Grand Opera. He obtained likewise the post of Inspector of Instruction at the Paris Conservatory (1795), but soon resigned it, as he found it interfere with his free life, which he devoted exclusively to original creation. Napoleon manifested particular partiality towards him, bestowing on him the cross of the Legion of Honour, and, when he was stopping there on a visit in 1782, his native town of Liège made him the object of the most ardent ovations. Such being the position achieved by "little insignificant-looking Grétry," a "perfect donkey in music," how could anyone suppose that he would consent to be cast into the shade! Such a thing could not be tolerated at any price! People praised the "thorough school," of which his rivals boasted—good; he, too, was learned enough! In his own opinion, he knew as well as they what the theory of the art of composition demanded, and said very naively that he had on purpose committed several faults to be found in his works. But the great thing was to prove what stores of knowledge he possessed—and so the worthy Privy Councillor sat down at his desk and penned theoretical essays on music.

(To be continued.)

## FLORAL HALL CONCERTS.

The second concert of the season, given on Saturday afternoon last, was made specially attractive by the co-operation of Mme Adeline Patti, and as a result, of course, the spacious hall was well filled by a fashionable audience. Three songs were set down for the great artist, and the three, it is hardly necessary to say, became equivalent to six, an encore in each case following persistent applause. Mme Patti first sang one of her favourite operatic arias, "Ernani involami," with the perfect skill and expression she always brings to it, and next, delighted everybody still more with a great display of facile and brilliant vocalization in the "Shadow song" from *Dinorah*. Having thus amply recognized the *genius loci*, the gifted lady turned to our own national music, and touched all hearts by a pathetic rendering of "Kathleen Mavourneen," the tenderness of which she never fails to evoke. An encore being demanded, Mme Patti followed "Il Penseroso" by "L'Allegro," and gave "Coming through the rye" in her most refined spirit of archness and humour, leaving the audience more impressed than ever by the versatility and unvarying charm of their favourite artist. Mme Scalchi took second honours, winning an encore for "Nobil Signor," and substituting "Il Segreto." Mlle Sarda was recalled after "Come per me sereno;" as were Signor Ciampi, after "Miei Campolli," and Signor Nicolini, after "Il mio tesoro;" while Signor Cotogni was compelled to repeat "Di Provenza." Among the other artists who appeared were Mdles Bertelli and Synnerberg, Signori Capponi, Debasini, Raguer, and Maurel. The opera chorus, as usual, did very acceptable service.

## FAREWELL!

(Impromptu for Music.)

Yes, farewell! I must utter the word	O my love! let me gaze in the eyes
The all-saddest e'er falter'd in life!	That are dim with thine agony's tears,
While my heart 'neath the passion is	That their last look may brighten the
stirr'd	skies
Of the pain with which thine, too, is	Of my banishment's cycle of years!
With thy arms round my neck I must	Love in life! Love in death! Keep
feel	this kiss
That long years shall roll by ere we	On thy lips till I kiss thee once more,
Tho' thy wail, like a low requiem peal,	If not here, then above, where love's
Shakes my soul as I kneel at thy feet.	Is eternal, and partings are e'er. [bis.

\* Copyright.

A SOLDIER'S DAUGHTER.

\* From the *Neue Berliner Musikzeitung*.

## MR CHARLES HALLE'S

Pianoforte Recitals.

## ST JAMES'S HALL,

REGENT STREET AND PICCADILLY.

MR CHARLES HALLE has the honour to announce that the last four of his EIGHTEENTH SERIES OF PIANOFORTE RECITALS will take place on the following Afternoons:

FRIDAY, May 31, 1878.  
FRIDAY, June 7, 1878.

FRIDAY, June 14, 1878.  
FRIDAY, June 21, 1878.

## PROGRAMME OF FIFTH RECITAL,

FRIDAY AFTERNOON, MAY 31, 1878.

To commence at Three o'clock.

QUARTET, in C minor, for pianoforte, violin, viola, and violoncello (first time)—Mr CHARLES HALLE, M<sup>me</sup> NORMAN-NERUDA, Herr STRAUS, and Herr FRANZ NERUDA *Brahms*.  
FANTASIA, in C, Op. 15, for pianoforte alone—Mr CHARLES HALLE *Schubert*.  
SONATA, in A minor, Op. 23, for pianoforte and violin—Mr CHARLES HALLE and M<sup>me</sup> NORMAN-NERUDA *Beethoven*.  
QUINTET, in D minor, Op. 35, for pianoforte, two violins, viola, and violoncello (first time)—Mr CHARLES HALLE, M<sup>me</sup> NORMAN NERUDA, Herr LOUIS RIES, Herr LUDWIG STRAUS, and Herr FRANZ NERUDA *Gernsheim*.

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## BIRTH.

On the 22nd May, at 27, Henrietta Street, Cavendish Square, W., the wife of FRANK H. CAVE, Esq. (M<sup>me</sup> Cave-Ashton), of a daughter.

## DEATH.

On May 22nd, at 61, Boundary Road, St John's Wood, N.W., GWLADYS EDITH VICTORIA, the infant daughter of Mr and Mrs AVIET AGABEC, aged three weeks and five days.

## ST GEORGE'S HALL, LIVERPOOL.

Programme of Organ Recitals by Mr W. T. Best.

## SATURDAY AFTERNOON, MAY 25th:—

Fantasia and Fugue, in G minor ..	Bach.
Andante from the Fourth Symphony ..	Mozart.
Air, "Di Cupido impiego i vanni" ..	Handel.
Andante for the Organ, in B flat major ..	C. M. Widor.
Passacaglia, in G minor ..	J. G. Herzog.
March of the Priests of Isis, <i>Mosé in Egitto</i> ..	Rossini.

## SATURDAY EVENING, MAY 25th:—

Overture, <i>L'Inganno Felice</i> ..	Rossini.
Air, "Verdi prati" ..	Handel.
Soirées de Vienne, No. 6, in A minor ..	Schubert and Liszt.
Saralande, <i>Euryanthe</i> ..	Weber.
Fantasia Pastorale ..	W. T. Best.
Finale to the Fourth Organ Symphony ..	C. M. Widor.

BRUNSWICK.—Herr Franz Abt lately celebrated his twenty-fifth anniversary as Ducal Capellmeister.

STOCKHOLM.—The students of Upsala, joined by others from Christiana, have made arrangements for their Paris excursion. Before embarking at Gothenburg for Havre, they give concerts in various towns. Each student contributes to the general fund 100 crowns, for travelling expenses, not including eight days' sojourn in Paris. On leaving Paris, the fraternity contemplate performances in other cities.

## The Musical World.

LONDON, SATURDAY, MAY 25, 1878.

## Always the same Christine.

MAD. CHRISTINE NILSSON is in London. "Why?"—will be eagerly asked by amateurs of every class. Not to sing at the Opera, we regret to say, but to sing for the concert which Arthur Chappell is getting up for the benefit of MARIO. A friend in need is a friend indeed. That, as Adelina Patti will tell us, has been said before—for which reason we say it again. A toast to Christine! She should send Mario her portrait, which would not be the unhand-somest thing even at Rome, where such galaxies of female loveliness are crowded in effigy. *Her beauty hangs upon the cheek of night like a rich jewel on an Ethiop's ear.* Mario (who, time gone by, played Othello as finely as if he had a foretaste of the coming of Salvini) would gladly be the Ethiop to wear so bright a jewel. We should like to have both their portraits, face to face, in a tiny locket. We would not make an earring of it, but ———. Fancy,

Nilsson and Mario!—

both in a locket! Where should they be put? Ah!—thereby hang two tales.

—o— Septimus Wind.

## Elench.

To Henry Smart, Esq.



L. G. 77



In the Cemetery.

LEPORELLO.—Hoi! hoi! Padrone! Don't ask the Man of Stone



to supper, but come and hear a sonata by Brahms. It goes on, jolly, all the way like this (*sings*):—



DON GIOVANNI (*good humouredly*).—Come back, donkey! Hats off! The Man of Stone is on the stairs.

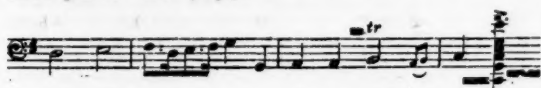


*Egal.*

LEPORELLO (*in a panic*).—Ohe! Ohe! Padrone!  
DON GIOVANNI.—Listen to him, singing as he mounts.

*Voice of Man of Stone.*

MAN OF STONE (*outside*).—After supper, instead of taking him where I mean to take him by and bye, I'll take him now to hear Raff's quartet "202" (*sings*):—



LEPORELLO (*quaking*).—Padrone! He sings six notes at a time.  
MAN OF STONE (*outside*).—That will be a foretaste of the sequel. It goes on, so jolly, all the same.

DON GIOVANNI.—Raff me no Raff!

LEPORELLO.—Oi! Oi! Padrone!

MAN OF STONE (*outside*).—If you wont Raff it you shall rough it. (*Waits both to Four Ghosts' Inn.*)

*Music at Four Ghosts' Inn.*



DON GIOVANNI.—Fuga!

LEPORELLO.—Fuga!

DON GIOVANNI AND LEPORELLO (*in unison*).—"Those hungry contrapuntists—" as R. W. calls them! Let's off! (*They are off.*)

MAN OF STONE (*outside*).—They shall have fugues enough down below. He'll invite me again to supper ere the cock crows. (*Vanishes on stone horseback.*)

(*To be continued.*)

*Clump.*

VENICE.—The Teatro della Fenice will shortly be re-opened.  
BRUGES.—A Musical Festival is to be held here at the end of August, with a programme of works by Belgian composers of various epochs—Willart, Orlando de Lassus, De Bériot, Hanssens, Pierre Benoit, Van Gheluwe, Waelput, and César Franck. The Festival will be directed by M. Van Gheluwe.

*Why?*

*To Dr Henry Smart.*



MR BAYLIS BOIL.—Why does not W. T. Best play the overture to *Il Turco in Italia* on his organ?

MR PURPLE POWIS.—Because he plays the overture to *L'Innamorato* Felice.

MR BAYLIS BOIL.—But Vincenzo Righini wrote an overture to *Tigrane*?

MR PURPLE POWIS.—And Generali an overture to *I Bacchanti*.

MR BAYLIS BOIL.—I forgot!

MR PURPLE POWIS.—And I, till you brought it back.

MR BAYLIS BOIL.—Damnation!

MR PURPLE POWIS.—Damnation! [*Exeunt arm in arm.*]

*Schluss Folgt.*

#### OCCASIONAL NOTES.

MILLY ZARE THALBERG, so great and deserving a favourite at Mr Guy's Floral Hall concerts, was absent on Saturday, having been ordered by her medical adviser to take a brief repose. Milly Thalberg has been suffering from cold, but will speedily be able to resume her duties at the Royal Italian Opera.

SIGNOR SCHIRA, the eminent composer and professor (one of the "last of the Romans") has been promoted to the grade of officer of the Order of the Italian Crown.

MR CHARLES HALLÉ's pianoforte recitals, always eagerly anticipated by amateurs after the cessation of the Popular Concerts, are attracting large audiences. Many works hitherto unperformed at these recitals are announced in the prospectus for the season, and of these one or more have had a place in each scheme already submitted to public judgment. On Friday last Mozart's pianoforte trio, in G, No. 5; Brahms' Grand sonata, for pianoforte alone, in F minor, Op. 5; Goldmark's *suite*, in E major, Op. 11, for pianoforte and violin; Beethoven's violin romance, in G; and Schumann's "Phantasie stücke," in A minor, Op. 88, for pianoforte, violin, and violoncello, were played, Mr Hallé being assisted by the accomplished Madame Norman-Néruda and Herr Franz Néruda. The next batch of novelties is to include Raff's quartet, in G, Op. 202, No. 1; Schumann's "Faschingsschwank," for pianoforte solo; and Rubinstein's sonata for piano and violoncello, in D, Op. 18.—*Standard*, May 23.

At her next concert the enterprising French pianist, Mme Viard-Louis, is announced to perform a concerto by Weber and a caprice by Mendelssohn. Among the orchestral pieces, conducted by Mr Weist Hill, will be the three instrumental movements from Beethoven's Ninth Symphony.

## CONCERTS VARIOUS.

MESSRS J. LUDWIG and H. DAUBERT gave the last of their series of four Chamber Concerts on Thursday evening, May 9, in the new concert room of the Royal Academy of Music, assisted by Mdle Anna Mehlig, pianist, Messrs Ludwig, Zerbini, and Progatky, second violin, viola, and contrabass. Miss Helène Arnim was the singer. The quartets for stringed instruments were Haydn's in C (Op. 33, No 1), which began, and Beethoven's in A minor (Op. 130), which ended the concert. The intermediate instrumental piece was Schubert's Quintet in A minor, for pianoforte, violin, viola, violoncello, and contrabass. The vocal selection included W. Coenen's "Treue Liebe," and three Scotch ballads—"Faithful Johnnie," "Come draw we round a cheerful ring," and "Bonnie laddie, highland laddie,"—with accompaniments for pianoforte, viola, and violoncello, by Beethoven. Messrs Ludwig and Daubert deserve the thanks of all intelligent amateurs for the admirable series of concerts just concluded. Not only were the programmes exceptionally interesting, but the execution of the various compositions was all that could be wished. The sooner these meetings are resumed the better. They aid the cause of good and healthy music, and therefore merit all encouragement.

MR CHARLES GARDNER'S *matinée musicale* was held on Tuesday, May 21, at Willis's Rooms. The singers were Mdle Redeker and Mr W. Shakespeare. Herr Ludwig was violinist, and Herr Daubert violoncellist. Mr Gardner played a sonata of his own composition, Schumann's Andante and variations, Op. 46, for two pianofortes (with Mr W. G. Cusins), three pieces by Handel, Graun, and Raff, and Beethoven's trio for piano, violin, and violoncello (Op. 70, No. 1) with Herren Ludwig and Daubert. Mdle Redeker, among other things, introduced three Scotch ballads with accompaniments for pianoforte, violin, and violoncello, by Beethoven, and Mr W. Shakespeare, two songs by the late Sterndale Bennett ("Maiden mine" and "Sing, maiden, sing"), as well as two by Mr Gardner ("Break, break" and "At the stream"). Mr Fountain Meen accompanied with his accustomed ability.

MYDELLTON HALL.—A concert was given on Thursday evening, May 16, which attracted a numerous audience. The artists were Mesdames Lemmens-Sherrington, Roselli, Misses Banks, Frances Brooke, and Mr Wilford Morgan. Mdme Lemmens-Sherrington gave Roeckel's "A little mountain lad" (encored), and Miss Banks was successful in Bishop's "Lo, here the gentle lark" (flute *obligato*, Mr Carozzi), Miss Frances Brooke and Mdme Roselli also receiving well-merited applause. Mr Wilford Morgan sang his own popular ballad, "My sweetheart when a boy," with immense effect, and, in reply to an encore, substituted "My pretty Jane," accompanying himself on the pianoforte. Later on he introduced the time-stricken "Thorn" and, being loudly encored, gave "La donna é mobile." Mr Egbert Roberts sang Louis Diehl's very popular ballad, "The Mariner." The concert was altogether successful.

SIGNOR ISIDORE DE LARA gave a "grande *matinée musicale*" at the residence of Major Carpenter on Thursday, May 16th, assisted by Mdme Liebhart, Misses José Sherrington, Purdy, Mulholland, Messrs Barton McGuckin, Shakespeare, Thorndike, Oberthür, Logé, Signori de Monaco and Scuderi, who, all singing their best, were applauded as their merits deserved. Mr Thorndike, a new comer, may be specially mentioned. He possesses a fine baritone voice, and has been evidently well trained. This was proved by the style in which he sang an "Ave Maria" by Signor de Lara. Mr Barton McGuckin and Mr Shakespeare merited high praise, the first for the expressive rendering of "Spirto gentil," and the last a no less meritorious delivery of "Salve dimora." The tenor *scena* and *aria* from Signor de Lara's new cantata, *Arnoldo ed Elnava*, extremely well sung by Signor de Monaco, was received with unanimous approval, and Signor de Lara was called upon to repeat two of his own compositions, "Ricordi" and "I am thine, and thou art mine." The rooms were crowded.

THE seventh concert of the Mozart and Beethoven Society took place on Wednesday evening, the 22nd inst., at Langham Hall. The first part of the programme, according to the rules of the society, was devoted to compositions by Mozart and Beethoven. The concert began with Beethoven's Trio in B flat (Op. 11), played by Herr Hause (pianoforte), Herr Snieder (violin), and Herr Schuberth (violoncello). The other compositions of Beethoven's were "Adelaide," transcribed for the violoncello and played by Herr Schuberth (encored); "In questa tomba," sung by Miss Lucie Lyall; and two Scotch songs (with pianoforte, violin, and violoncello accompaniment), sung by Mdme Roche. Mozart was represented by a Sonata for two pianofortes, played by Mdle Zellner and Herr Hause; "Qui s'adegna," sung by Mr Edwyn Frith; "Un aura amorosa," by Signor Urio; "Voi che sapete," by Mdme Davison; "Batti,

batti," by Mdle Macea Rowa; and "Madamina," by Signor Monari Rocca. The second part was miscellaneous. Herr Schuberth conducted. The hall was crowded and the concert a great success.

HERR LOUIS ENGEL, who has returned to London after a lengthened sojourn in the United States of America, has announced a series of "harmonium recitals" to take place every Thursday at Messrs Metzler & Co.'s superb new rooms in Great Marlborough Street. The two already given enabled Herr Engel to prove that his power over the instrument of his predilection is undiminished. The pieces selected were arrangements from Handel, Mozart, Schumann, and Schubert, among Germans; Rossini, Donizetti, &c., among Italians. No English composer was represented. Herr Engel introduced some of his own compositions, and contrived, with the assistance of Mdme Antoinette Sterling and Mr Barton McGuckin, who contributed songs by Sullivan, Roeckel, and Molloy, to entertain his friends and patrons in the happiest manner.

AN amateur concert was given on Saturday afternoon, May 18, at Bailey's Hotel, South Kensington, in aid of the tower and spire fund of St Jude's Church, South Kensington. Several ladies and gentlemen of position gave their services. Among these were Mrs R. C. Saunders, possessor of a fine contralto voice, who, after Randegger's "Sleep, dearest, sleep," was enthusiastically applauded; and Mr Dundas Gardiner, who sang "Largo al factotum" with great spirit. Captain A. Hutton exhibited real humour in "The Friar of Orders Grey," and the concert altogether was successful.

MR AMBROSE AUSTIN'S annual concert in St James's Hall has taken place among the most fashionable entertainments of the season. Eminent English and foreign artists are invariably engaged, while the programme is composed of materials suited to the general taste. On Wednesday, the 15th, Mr Austin had the assistance of Mesdames Patey and Antoinette Sterling, Miss Robertson, Messrs Maybrick, Edward Lloyd, and Sims Reeves, Miss Minnie Hauk, Mdle Tremelli, and Herr Henschel. Mdme J. Clippingdale was pianist. The hall was fashionably attended, and each artist was received with more or less favour. Mr Sims Reeves was in fine voice, and after Blumenthal's "Message" (accompanied by the composer) was twice called back to the platform. Among the marked successes of the evening was the "Echo" of Eckert, sung by Miss Minnie Hauk so perfectly that the audience would not be satisfied till she returned to the orchestra, when, accompanying herself on the pianoforte, she gave "Kathleen Mavourneen." Mdme Patey, Mdle Tremelli, and Mdme Antoinette Sterling (three contraltos, and all excellent!) made a sensible impression—the first in the air, "Creation's Hymn," the second in "Fanciulle che il core," and the last in "The Three Fishers." Mr Lloyd was compelled to repeat Blumenthal's "Two Stars," and Miss Robertson was called forward after Tito Mattei's "Odi festosa danza." Mdme Clippingdale, a pianist of more than ordinary ability, was no less successful in her performance of Thalberg's *Mosè in Egitto*. The concert ended with John Barnett's trio, "This magic wove scarf." Mr Sidney Naylor and Signor Randegger were the accompanists.

MR OBERTHÜR'S concert (under the patronage of the Duchess of Wellington) took place on Monday morning at St James's Hall, when the eminent harpist's friends and admirers assembled in large numbers. The programme was long, and would have been longer had not resistance been given to some of the encores. To Mr Oberthür's trio for violin, cello, and harp, ample justice was done by Herr Ludwig, M. Albert, and the composer. Mr Oberthür was also heard with much interest in Parish Alvars' fantasia on airs from *Oberon*, and his own duet on motives from *The Huguenots*, the piano part of which was sustained by Miss Lilly Oswald, who also played with success the *andante* and *polonaise*, in E flat, of Chopin. Herr Ludwig and M. Albert each contributed solos, the former selecting Tartini's "Trille du Diable," the latter a composition of his own, deserving greater applause than it received. Mr Hoyte and Mr Oberthür played with much effect a duet by the latter for organ and harp. The instrumentalists named and Miss Beard (a promising young pupil of the concert-giver) were called upon to repeat Handel's "Largo," for violin solo, cello, harps, and organ. The composition, well rendered, deserved the applause it obtained. A few words must suffice for comment upon what was done vocally. The ladies were Mdle Victoria Bunsen, who was justly applauded in "Di tanti palpiti;" Mdme Cellini, who was recalled after singing Mr Oberthür's "Evening Wish," the composer accompanying her upon the harp; Mdle Kaysel and Mdle Hoehne. The other vocalists were Messrs Hayes and Isidore de Lara (barytones) and Faulkner Leigh (tenor), the last-named displaying in Blumenthal's "My Queen" a voice of agreeable quality. This gentleman is young, and his voice well deserves assiduous cultivation. The accompanists were Messrs George Gear, A. B. Allen, and Herr Frantzen.

F. P.

## PROVINCIAL.

**WORTHING.**—The Sacred Harmonic Society gave Mendelssohn's *Elijah* on the 15th inst., under the direction of Mr L. S. Palmer. The solos were allotted to Misses Jessie Jones, Annie Butterworth, Messrs W. H. Cummings and Orlando Christian, who all gave satisfaction. Herr L. Straus led the orchestra, which was reinforced by members of Her Majesty's Opera, &c. The chorus numbered eighty well-trained voices. Mr W. H. Morford presided at the organ.

**ENFIELD.**—On Tuesday, May 14, the Enfield Musical Society gave their last concert for the season. The programme included Mr Wilford Morgan's sacred cantata, *Christian the Pilgrim*, the *finale* to Mendelssohn's *Lorely*, and a miscellaneous section. The accompaniments were played by the string band of the Royal Artillery, the chorus numbering some sixty trained voices. The performance of the cantata (libretto by Arthur Matthison) was excellent, and more than one piece obtained an encore. The leading singers were Mdme Clara Suter, Mr Wilford Morgan, and Mr Robert Hilton; the conductor was Mr H. M. Jenkins; the solo harpist, Mr Robert Stratford. Among the prominent numbers were the choruses "His iniquities," "Shoot and slay," the "Chorus of traders" in "Vanity Fair," and a charming sacred part song "Very sweet, and very pleasant." The *finale*, also, "Blessed are they," was highly effective. The melodious airs, "Comfort thee, O Christian" (for mezzo-soprano), and "Awake and faint," (for tenor) were encored, a compliment equally deserved by "Consider and hear me." The duet, "I fear thee not," between Christian and the fiend, Apollyon (tenor and bass), a bold piece of writing, declaimed with point and vigour by Messrs Wilford Morgan and Robert Hilton, also obtained a demand for repetition. The "Grand march," on the way to "Vanity Fair," was very effective, and Mr Morgan has altogether cause to be satisfied with the performance of his work.

**LIVERPOOL.**—Mr James J. Monk gave a lecture in the School-room, Everton Valley, on Handel. Mr Monk gave a summary of his life and works; and the lecture was vocally "illustrated" by Miss Byers, a pupil of the lecturer (who performed her task with ability, and was warmly applauded after the air from *Rinaldo*, "Lascia chio pianga"), Messrs Sanderson, Lenton, Clegg, and the "Chadwick-mount Choir." Mr Monk himself was the exponent, on the piano-forte, of the instrumental works, which included among other compositions an *aria*, minuet and hornpipe, from the *Water Music*, and a *suite* in B flat from the "Pièces pour le clavecin," &c.

**EALING.**—A concert was given on Wednesday in which several London artists took part, including Mmes Cellini, Liebe, Messrs De Lara, Leigh Vincent, Oliver King, Oberthur, and his accomplished pupil, Miss Marion Beard. All were more or less applauded as their merits deserved. A pleasing feature in the programme was a song, with violin *obligato* (Mdme Liebe) by Lord Dunmore, entitled "Liebesgeständniss," sung by Miss Marion Beard, and unanimously encored.

## NEW PHILHARMONIC CONCERTS.

(From the "Daily Telegraph.")

The second of these concerts took place in St James's Hall, on Saturday afternoon, and proved to be quite as interesting as the first, respecting which it was our agreeable duty to speak in terms of hearty commendation. Again the hall was filled by an attentive crowd, before whom the conductors, Dr Wylde and Mr Ganz, spread a "feast of fat things" adapted to please alike the taste of those who prefer standard classical works and of those who resemble the ancient Athenians in desiring to make acquaintance with novelty. The first class, it is true, were more considered in the programme than the second, but they are a majority, and majorities have their rights, notwithstanding the comparative moderation with which those rights are asserted. Beethoven's great *Leonora* overture opened the proceedings, how impressively need not be said, and all justice was done to that magnificent inspiration by the fine orchestra. The second instrumental work was Mendelssohn's familiar—we hardly like to say hackneyed—piano-forte concerto in G minor, with which Mdle Janotha, an artist new to our concert rooms, chose to make her *debut*, in accordance with multiplied precedent. Mdle Janotha created a decided sensation by her performance of a work which, through its very familiarity, enabled the audience to gauge her powers with accuracy. Yet she is not, we are glad to say, a "sensational" pianist. Her playing is that of the legitimate school, clear, natural, and unforced, but intelligent, artistic, and finished. She has a charming touch, great command over gradations of tone, and an execution which is not only facile, but true. Her success was, therefore, instantaneous and complete, the audience recalling her

twice at the close of the concerto. In response to the second call, Mdle Janotha played Chopin's valse in A flat with excellent taste and skill, still further asserting her claims as an artist worthy of high consideration. Beethoven's symphony in D (No. 3) followed, and, in turn, gave place to Max Bruch's concerto in G minor for violin and orchestra—a work that, for reasons scarcely obvious to connoisseurs, not violinists, is in high favour just now. The soloist was M. Marsick, whose Belgian repute supplied the best recommendation to the sympathies of an English audience. M. Marsick did not belie that recommendation by his clever and artistic performance; nevertheless, it would be more satisfactory to hear him in one or other of the great works universally accepted as a supreme test of pretensions. The opportunity of doing this will, no doubt, soon arise. A *Fest-Marsch* (Op. 139), by Herr Raff, closed the instrumental selection. The vocal music comprised, besides Mendelssohn's concert *aria*, "Infelice," songs by Brüll, Henschel, and Schubert, in which the voice and vocal ability of Mdle Friedländer were asserted with the customary effect.

## CRYSTAL PALACE.

The reception of the celebrated "Gilmore's Band" took place here in the concert room on Tuesday. Mr P. S. Gilmore is a native of Ireland, who, like so many of his countrymen, has made the United States of America his residence, he having settled there some thirty years ago. The band which first bore his name was organized by him twenty years since, and at the outbreak of the war was attached to the 24th Massachusetts Volunteers, and went with Burnside's expedition to North Carolina. On removing to New York, in 1873, Mr Gilmore became bandmaster of the 22nd Regiment of that city, and the fine band then organized soon became specially renowned, apart from warlike associations, by its various performances, a notable and memorable occasion having been its co-operation in the celebration of the Peace Jubilee at Boston. The band was first heard in Europe at Liverpool, on the 14th inst., and afterwards at Dublin, and will soon be *en route* for the Paris Exhibition, with the purpose, also, of giving concerts in the principal Continental cities. The composition of Gilmore's band is as follows:—2 piccolos, 2 flutes, 2 oboes, 1 A flat piccolo clarinet, 3 E flat clarinets, 8 first, 4 second, 4 third B flat clarinets; 1 alto, 1 bass clarinet; 1 soprano, 1 alto, 1 tenor, 1 bass saxophone; 2 bassoons, 1 contra fagotto, 1 E cornet; 2 first, 2 second B flat cornets; 2 trumpets, 2 flugel horns, 4 French horns, 2 E flat alto horns, 2 B tenor horns, 2 baritone, 3 trombones, 5 tubas, 3 drums and cymbals. Among these are many admirable solo players, including Mr de Carlo (piccolo), Mr Walter Emerson (cornet), Mr E. A. Lefebvre (saxophone), and Mr Bracht (flute), each of whom displayed special skill, either in separate solo performances or incidental passages in concerted pieces. The first of these, an arrangement of Liszt's overture, *Robespierre*, manifested the excellence of the band in precision of execution and attack, truthful intonation, and the command of all gradations of tone, from the grandest *fortissimo* to the most delicate *pianissimo*. Another and still more admirable performance was that of the overture to *Tannhäuser*, superbly rendered in all details, and producing a marked impression. Among other performances may be specified a transcription of Wely's well-known Nocturne, "Les Cloches du Monastère"—which served to evidence the good *cantabile* playing of the band, an adaptation of Liszt's "Rhapsodie Hongroise," and a selection of themes from Meyerbeer's operas. Mr Gilmore conducted with calm energy and decision.

Miss Lilian Norton, a vocalist previously associated with the band, sang with great effect the national air, "The Star-spangled Banner," and Sullivan's song, "Once again." The lady has a soprano voice of bright and sympathetic quality and extensive compass. Other vocal pieces were contributed by Madame Lemmens-Sherrington and Mr Barton McGuckin, and piano-forte solos were played by "Baron Carlo Mora" with powerful execution. Some of the vocal solos were accompanied by Mr R. Beringer. A second performance was given in the Handel orchestra on the following afternoon, a grand military, choral, and ballad concert, at which Gilmore's band was associated with the bands of the Royal Artillery, Scots Guards, Royal Horse Guards (Blue), Royal Engineers, and the Crystal Palace orchestra. There was a chorus of 3,000 voices, and the solo singers were Madame Patey, Miss Lilian Norton, and Mr E. Lloyd.—*Daily News*.

**LISBON.**—The success of the French operatic company at the San Carlo has been so great that the performances will go on for a month longer.



## Musical Evenings Abroad.

By MICHAEL WILLIAMS.

Wednesday, 27th February, Paris.—*Les Dragons de Villars* is the title of an earlier opera by Aimé Maillart, the composer also of *Lara*, *Roland à Roncévaux*, and several other works, who died about two years ago, and who, justly or not, was looked upon as a musician of recognized eminence during his day in France. The action of *Les Dragons de Villars* is laid in the Esterel mountain, at the extremity of the Maritime Alps, and the story is founded upon an incident of the Camisard War at the beginning of the eighteenth century. The scene opens in the courtyard of Thibaut, a rich farmer who, fearing, the attractions of his wife, Georgette, is discovered ordering her, with the farm women, into places of concealment, on the approach of Belamy, an officer attached to the regiment of Marshal Villars, and who is foraging with his troops in the immediate vicinity. Georgette is soon released from her hiding-place by Rose Friquet, a wild mountain girl, whose mischievous pranks have long rendered her the terror of the neighbourhood, and the former, encountering Belamy, complains to him of the life she leads, owing to the groundless jealousy of her husband. She relates, in the course of their conversation, the legend of the ghostly hermit of St Gratien, whose cell stands on an adjoining height, and who is believed to ring a bell whenever any of the Esterel women misbehave. Belamy affects a wish to see the hermitage, and Georgette thoughtlessly promises to accompany him thither during the progress of a rustic fête to be held that evening in the village. But this hermitage at present affords shelter to a number of refugees, led by a priest, who, in his earlier years had befriended an orphan, Sylvain, now the head servant at Thibaut's farm, and who, out of gratitude, has been keeping their secret and supplying them with provisions. Sylvain, having overheard this conversation, takes Rose into his confidence, with the view of effecting their escape. The mountain pass is guarded by the soldiery, but Rose knows of another path, over which it is agreed to guide them the same night to the Savoy frontier. Touched by the generosity of this supposed half-savage peasant, whose finer nature is now for the first time in her life evoked, Sylvain tells Rose that he loves, and, provided that she reforms her ways, he will marry her. In the evening Georgette conducts Belamy to St Gratien, and there, emboldened by the loneliness of the place, he is about to make love to her, when Rose who has heard everything, rings the dreaded bell, and speedily brings Thibaut to the spot. Georgette, luckily for her reputation, escapes unseen, but Belamy remains, and so subsequently perceives Rose and Sylvain summoning the fugitives from their lair, and pioneering them over the mountain. On the following morning the marriage of Rose and Sylvain is about to be consummated, when after some delay the latter enters, and accuses his bride of having betrayed her trust. Too proud to reply, Rose contents herself with handing a paper to Georgette, announcing the safety of the exiles. At this moment Belamy comes forward, and proceeds to arrest Sylvain. The Marshal and his guards are also heard approaching. Now Rose sees her opportunity, and advancing, turns the tables upon Belamy by threatening, unless he withdraws his charge, to expose him for having neglected to keep watch over the mountain pass, by first staying to dance at the village fête, and afterwards enticing Georgette to St Gratien. Georgette is in an agony for fear of exposure. Belamy, finding that he is worsted, prudently resolves to keep his own counsel. The marriage procession is re-formed, and the curtain drops on the restored happiness of the rustic lovers. There are some pretty airs in this opera, and the "bell" trio in the second act, for instance, has considerable merit, but as a whole the music is wanting in originality, and the scoring is often very noisy. Yet *Les Dragons de Villars*—first given in 1856—has achieved more than any of the later productions of Maillart. It has kept its place in the stock repertory of the Opéra-Comique. This is doubtless owing in a great measure to the remarkable impersonation of Rose Friquet by Madame Galli-Marié, with whom it has long been a favourite part. There have been few more slenderly endowed by nature than this singer, whose voice is limited in compass, as well as weak and absolutely disagreeable in quality. With means so circumscribed, no amount of study could have made her a proficient in the florid school predominating at this house. As a mere executant, then, she may have little to

recommend her; but where dramatic significance is to be given to any phase of strong emotion, Galli-Marié at once carries everything before her. In a word, whether as a singer or an actress, the *feu sacré* of genius is hers, and with this she has surmounted obstacles which otherwise she could neither have overcome, nor have arrived at her present distinguished position. The practical jokes of Rose Friquet in the first act, however natural their gaiety, are, from their purely local tone, more appreciable to the French audience than to the stranger. The interest of her playing in the second act could but be universal. Here a sympathy is first engendered between Rose and Sylvain by their mutual anxiety for the refugees. Sylvain points out to her the want of self-respect which her mode of life must necessarily entail. "La considération, Rose," he says, "c'est la richesse d'une jeune fille." He adds that she should dress herself with more neatness, for "il faut te bien regarder, Rose, pour s'apercevoir que tu es jolie." "Moi?" she exclaims in amazement. "Moi? oh! vous vous moquez, Monsieur Sylvain." But the vanity of the woman has been touched. Instinctively she shakes out her ragged garments, and smooths her unkempt locks. Then follows a duet in which her hitherto friendless existence is movingly dwelt upon by Rose. She confesses that, long before his declaration, she had often thought of Sylvain.

"Mais personne ici ne voudrait  
Être l'ami de Rose—  
Personne, hélas! ne l'oserait!"

Her lover leaves her meditating over all this. Belamy presently enters with Georgette. The old spirit of mischief re-asserts itself at once. Rose sees the danger of Georgette, but at the same time realizes its humour. In a moment she is up the mountain side, and pealing out the hermit's warning. And when all is once more quiet she resumes her reflections. "Jolie," she repeats; "il m'a dit qu'il me trouvait jolie—jolie." The words have gone home. The seed implanted will clearly be productive of better things. Equally fine and true was Madame Galli-Marié's acting in the last act. When the now comely girl enters in her neat bridal dress, satisfaction at her improved appearance is the first thought; but it is speedily replaced by the remembrance of him for whom the change had been brought about, and by the delight of knowing that henceforth her life is to be merged in that of another. "Il m'a choisie pour son amie," she sings, "A lui ma vie à moi son cœur." Later, when renounced by Sylvain, she is at first crushed, and utters in heart-broken accents—

"Ah! d'aujourd'hui je connais le malheur."

But on Belamy re-appearing the honest, resolute spirit which had formed the safeguard of Rose in her lonely home once more stands her in good stead, enabling her both to justify herself and to save the life of Sylvain. Nothing could be more faithful to nature than the delineation of this interesting character by Galli-Marié, and the applause lavished upon the artist at every point showed how fully her great talents were appreciated by the Parisian public. Mdlle Ducasse made an animated Georgette, and Sylvain was played with good effect by Furst, the parts of Thibaut and Belamy being entrusted to Barnolt and Morlet. The Opéra-Comique was never conspicuous for its *mise-en-scène*, but the extreme point of shabbiness has been reached apparently in *Les Dragons de Villars*. The worn-out canvases forming the background of this touching story, and from which nearly every vestige of painting must have long since disappeared, provoked the open ridicule of the audience, and would never have been tolerated in London.

Thursday, 28th February.—*Les Diamans de la Couronne*, during its thirty-seven years' course—the opera was composed in 1841—has been too generally popularized by English, German, and Italian adaptations to necessitate a detailed account of the plot or music to-day. How a certain Queen of Portugal allied herself with a party of brigands for the purpose of fabricating a set of false regalia, the original jewels having been pawned to relieve her kingdom from debt; how she arrived, with their captain, Rebolledo, as her Intendant, at the house of Campo-Mayor, Minister of Police, and afterwards escaped from it in the minister's own carriage; how she finally resumed her right position, and bestowed her hand on Campo-Mayor's nephew, whom she had alternately mystified and enslaved throughout; all this is familiar enough to every opera-goer in England or elsewhere. The tale is whimsical and fanciful to extravagance, but could anything be more dainty than

the setting? If *Le Domino Noir* be the first, and *Fra Diavolo* the second, *Les Diamans de la Couronne* ranks an easy third in the scale of Auber's triumphs; which is tantamount to affirming that it transcends everything of the sort, written before or since, by any other French composer. It is a delight to hear, it is a delight to praise—however imperfectly—music so bright, and gay, and delicate, so full of melody, and grace, and courtly charm. What matter if Catarina's gems are paste? Their mounting is of the purest gold. To select any particular numbers from what is all, *sui generis*, so near perfection, were a matter of some difficulty—the difficulty is too often all the other way—but the overture, the rondo, "Le beau Pédriche," the chorus, "Pan, pan," and the duet, "Adieu, Seigneur," in the first; the chorus, "Du plaisir," the Boléro duet, the cavatina, "Je veux briser ma chaîne," and the second *finale*, together with nearly the whole third act, may well be quoted as among the choicest bits which Auber ever wrote. And seldom can Catarina have found a more winning representative than the lovely Mdle Bilbaut-Vauchelet, for whom *Les Diamans* has just been revived at the Opéra-Comique. This is her third part, and forms another forward step in her artistic progress. In the first act the appearance of Mdle Vauchelet is against her. The costume certainly is faultless; but, notwithstanding the intelligence of her acting, it is impossible to believe that anything so refined can, by any chance, be identical with surroundings so lawless. It was likely enough that Don Enrique should be smitten; he never could have been deceived as to Catarina's superiority to each and everyone about her. In the second she is more at home when, as the finest of fine ladies, she languidly advances to take the place of Enrique in the *bolero*, with all the ease of one who is "to the manner born." In the last act Catarina is restored to her proper sphere, and, as the Portuguese queen, now looks and plays her part to the life. The singing of Mdle Vauchelet in this opera exhibits all those excellences manifested by her on previous occasions. A voice so sympathetic would of itself give no ordinary pleasure; when united to a style so chaste, the admiration it excites is commensurately great. Nothing could be more tender than her delivery of such passages as "Mais le soir et dans l'ombre" in her first air, or "Adieu! Seigneur," in the duet with Don Enrique. As a mere florid display, the cavatina, "Je veux briser ma chaîne," may have been frequently equalled; for uniform correctness of execution, combined with a faultless purity of tone and expression, it can certainly never have been excelled. Her *pianissimo* shake, in the second variation of the air, was exquisite; her *staccato* passages in the third were also extremely brilliant. Mdle Bilbaut-Vauchelet is not at present all she may be found some four or five years hence. From want of practice, and the ripening which a certain measure of time alone can beget, the beginner, the singer of three parts, cannot all at once become the experienced artist. Her promise, however, is exceptional, and her future will be watched with interest by every lover of the art. In the notice of this revival the merits of Mdle Chevalier (Diana), Maris (Rebolledo), Fugère (Campo-Mayor), and Engel (Don Enrique), ought not to be passed over. All, by their finished playing, contributed to an evening of really unalloyed enjoyment.

#### THE LATE MR TYLER.

(From a Correspondent.)

The Royal Italian Opera has suffered an almost irreparable loss through the death of Mr George Tyler (principal clarionet). He possessed every attribute of a true artist. A fine tone, splendid execution, punctuality, &c. He was also one of the most unassuming men in the profession, and will be greatly missed, both as musician and friend, by all his colleagues. His funeral, at Highgate, on the 18th, was attended by upwards of sixty brother professors, principally of the Royal Italian Opera. Among these were Signor Vianesi, Messrs. J. Hutchins, J. H. Standen, S. Hughes, C. Harper, jun., A. Guest, Stanneburgen, J. Radcliffe, J. H. Young, G. Betjeman, Thaddeus Wells, J. C. Scott, &c. T. W.

DÜSSELDORF.—The Musical Festival at Whitsuntide will be under the direction of Joachim, and not of M. Anton Rubinstein. The great violinist occupied the same position in 1875. Herr Julius Tausch will be second in command. The works performed will include *Anthems* (Handel), *Faust* (Schumann), *Orphée* (Gluck), *Symphony in D, No. 2* (Brahms); *Violin Concerto* (Joachim), *Overtures* (Beethoven and Mendelssohn), and *Germanenzug* (J. Tausch).

#### HOW HAYDN COMPOSED HIS FIRST OPERA.\*

The immortal composer, Joseph Haydn, was born on the 31st March, 1732, at Rohrau, in Lower Austria. He was the eldest of twenty children, his father being a wheelwright, named Mathias, who had learned in his wanderings about the country when a journeyman to play the harp a little, and was fond of exercising that talent in his leisure hours after he had set up for himself at Rohrau. His wife, Annamire (Anna Maria), generally accompanied the melodies with her pleasing voice, while little Sepperl (as Joseph is expressed in the dialect of those parts) used to sit near them scraping away with a stick upon his arm, as though he was playing the violin. One day, Herr Johann Frank, Headmaster of the school at Hainburg, a place not far off, came over on a visit, and the Haydn family got up for his benefit one of their domestic concerts. "The devil," observed the visitor, after listening a while, "how is it that Sepperl, who is only five, keeps time so well?"—"It comes of itself; we never taught him."—"The young rascal has a natural taste for music, and, if you will let me take him with me to Hainburg, I will educate him, and in time make a priest of him."—"The father and mother joyfully accepted the offer, and Joseph Haydn went off with the head-master to Hainburg, where he received instruction in reading and writing, religious subjects, singing, and in playing almost every instrument, even including the kettle-drum. When only in his eighth year, he had become a musical virtuoso, celebrated far and near. He often subsequently remarked, when a great composer: "I am indebted to cousin Frank, now in his grave, for having made me do so many different things, though I received more kicks than ha'pence in the process!" At the expiration of three years, Reutter, Court-Chapelmaster of Vienna, visited the small town, to obtain singing-boys for St Stephen's church. "The phenomenal Joseph" (*Wunder-Sepperl*), as he was then called, was especially recommended. The Chapelmaster sent for the boy, and, having tested his powers, was utterly astonished at the sweetness of his voice and his correct execution. He accepted him, and the boy soon afterwards left Hainburg to enter as a pupil at the Chapel-house of St Stephen's, Vienna, where he remained till his sixteenth year. His voice then broke, and he was dismissed in consequence. He took a wretched garret in the building known as Michael's House. In this garret, he scarcely found protection from the rain, far less from the cold. He studied industriously, gave music lessons and earned a few seventeen kreuzer-pieces, "*gassatim*" (as the fact of giving serenades at night is called in musical phraseology.†) Though this was only a scanty means of subsistence, he did not lose his good spirits. One evening, as tired out with hard study, he was about retiring to rest, he heard someone in the street calling him by name. Though undressed, he put his head out of window, and asked: "What is it?"—"Why, come down as soon as you can; we have got a good job of a serenade, look sharp!"—"A serenade?" cried Haydn. "Not for a million!"—"Each of us will receive a florin and thirty kreuzers."—"Wait a bit, I'll be with you in no time!" replied Haydn. With these words, he hastily slipped on his clothes, and darted down stairs to earn the "florin and thirty kreuzers." It was lucky for him that he did so.]

The serenade was in honour of a popular Viennese beauty, wife of the celebrated comic actor Bernardon—or properly: Kurz—who was manager of the Kärntnerthor-Theater. Curious heads were looking on all sides out of the window; the *jeunesse dorée* of the capital, who had gathered to the spot, lounged up and down, listening to the strange, but exceeding clever composition, which the nocturnal musicians were performing. They applauded and frequently cried: "*Evviva la bella Direttrice!*" Suddenly the husband of the "most perfect goddess of love," rushed into the street. "Who is the confounded fellow who composed this serenade?" he asked the musicians!—"I am," answered a delicate, seedy youth about nineteen.—"Don't try to impose on me, my youthful friend; that is the composition of some great master, with whom I am unfortunately not familiar.

\* From the *Signale*.

† "*Gassatim*" is a comic mongrel word, coined from the German "*Gasse*, a street, lane," and the Latin termination "*tim*," found in "*verbatim*," &c. It signifies: "about the streets."—J. V. B.

‡ According to authentic tradition, this anecdote emanated from Father Haydn himself.

You do not mean to say you could write anything so good and sterling?"—"I feel flattered that you like my composition, for I, and no one else, composed it. I compose sonatas, which I sell to my pupils; besides waltzes, minuets, and serenades, which, like the one to-day, I execute with my friends."—"You are a deuce of a fellow to write so beautifully at your age."—"Well, one must begin at some time or other."—"That's a good joke! Who are you?"—"I am Seppel Haydn of Rohrau."—"I must have an opera from you. Come up with me."

Haydn followed the Manager, was introduced to the latter's handsome wife, made a magnificent supper, and was presented with some shining ducats, together with the libretto of *Der hinkende Teufel*, (*The Devil on two Sticks*). He went every day to Kurz's and played the scenes he had set. Kurz was pleased with them all save one—that in which the storm at sea was to be portrayed. With a roll of paper in one hand, he paced hurriedly up and down the room, passing his other hand despairingly every instant through his hair. Haydn, seated at the piano, was perspiring with desperate inspiration, his fingers the while wandering restlessly over the keys. "That won't do, Seppel!" cried Kurz. "Good gracious! have you never heard a storm roaring? It will be utterly impossible to bring out the opera—confound the storm at sea!"—"I cannot hit on it; the devil may describe it, for I can't," exclaimed Haydn, dashing in despair impetuously over the keyboard with both hands.—"Rosehafer! You've got it!" cried Kurz, with the greatest delight. "Did not I say: You'll hit on it? Play it again.—There; don't you hear how the storm sweeps over the waters?" Then, falling on Haydn's neck, he kissed him again and again, saying: "Haydn, you are a great master, whom no one can surpass, and you will make for yourself a glorious name."

This, Haydn's first opera, was brought out with immense success in 1761, and produced the composer 24 gold pieces.

#### CRYSTAL PALACE CONCERTS.

The close of the twenty-second series of Saturday afternoon concerts with the twenty-fifth performance—on Saturday week—has already been recorded. On Saturday last the usual supplemental concert, for the benefit of Mr Manns, the conductor, took place. The programme offered some strong contrasts, a special feature—admirable in itself and in its performance—being the "Scotch" symphony, that wondrous tone-picture, in which, as in his *Hebrides* overture, Mendelssohn has realized in imperishable music the impressions produced in his imagination by his Highland tour in 1829. Saturday's concert brought forward a novelty in the shape of a "Serenade" for stringed instruments, composed by the eminent baritone singer, Herr Henschel. The work consists of four movements, beginning with a march, followed by an *andante*, *scherzo*, and *finale*, in each of which there is much agreeable and melodious writing. The "serenade," conducted by the composer, was well received. The other instrumental pieces were—the overture to *Oberon*; the first *allegro* of Grieg's pianoforte concerto, effectively played by M. Charles de Beriot; Señor Sarasate's fantasia for violin, on themes from *Faust*, admirably executed by himself (encored, and replaced by a study of the late M. de Beriot); and the variations from Beethoven's "Kreutzer" sonata, for pianoforte and violin, by MM. C. de Beriot and Sarasate. Mdle Fides Keller made her first appearance in England, and displayed a contralto voice of good quality. She was very favourably received in a "Miserere" by Martini, and two of Beethoven's *Lieder*; vocal pieces were contributed by Misses Robertson and Catherine Penna, Mr Barton McGuckin, and Herr Henschel. Mr Manns, who conducted, with the exception specified, received the usual warm greeting on the termination of the series of concerts.—*Daily News*.

#### WAIFS.

Mdme Marchesi decides to remain at Vienna. The Wagner Concerts at Graz were successful. Tamberlik has been very successful at Alicante. A theatrical paper, *Il Telefono*, has been started at Trieste. Miss Clara Louise Kellogg leaves for England on the 15th June. The new Teatro Alfieri will be inaugurated at Turin on the 1st July.

It is reported that the tenor, Signor Tiberini, is in a lunatic asylum.

Theodor Stöcker, an eminent manufacturer of pianofortes, died on the 11th inst.

A new opera, *Don Pablo*, by Herr Theodor Rehbaum, has been accepted at Dresden.

Mdme Christine Nilsson not long since gave a brilliantly successful concert in Munich.

*Egmont*, the new opera of Signor Dell'Orefice, has been produced at the San Carlo, Naples.

Mdme Pauline Lucca denies the report that she thinks of settling in Vienna as teacher of singing.

A new bass, Michael Korjakin, has made a *début* at St Petersburg in Glinka's *Life for the Czar*.

M. F. Planté, the great French pianist, will undertake next winter a tour in Belgium and Holland.

The Municipality of Padua intend pulling down the Teatro Concordi, and restoring the Teatro Nuovo.

Maillart's *Dragons de Villars* (under the title of *I Dragoni di Villars*) has failed at the Politeama, Genoa.

Señor Padilla and Mdme Artôt-Padilla have been fulfilling an engagement at the National Theatre, Lemberg.

Signor Marchetti's new opera, *Don Giovanni D'Austria*, will be first performed next Carnival at the Apollo, Rome.

A "Miserere" by a young composer, Señor Ernesto Villar, was lately performed in the Cathedral of Alicante, Spain.

The Leipzig Cosmophilist Club will, on the 1st June, celebrate the Voltaire-Rousseau centenary by a memorial entertainment.

A Conservatory of Music has been founded at Rouen and a subscription granted by the Municipality to the Société des Concerts.

A performance of *Antigone*, with Mendelssohn's music, was given by the members of the Apollo Club, Boston (U.S.), on the 7th inst.

M. Charles de Beriot has left London for Paris after twice playing in London, each time to the highest satisfaction of his audience.

*Judas Maccabeus*, according to the original score, with added organ accompaniment by Herr Breuning, was performed at the sixth Subscription Concert in Aix-la-Chapelle.

Like *Dian's Kiss*, the new novel by our contributor, "Rita," is now ready and going the round of the circulating libraries. Being essentially a musical novel it is to be hoped it may find its way among musical circles, for the book deals with subjects that novelists usually ignore or misrepresent.

Miss Hayes has written an English version of *La Timbale d'Argent*, making some necessary changes in the plot, depriving it of the objectionable points in the original French libretto, and materially increasing the interest of the story. Miss Hayes has also made an English acting adaptation of Offenbach's *Les Bracconiers*.

The Paris correspondents of the *Times* and *Daily Telegraph* both speak in high favour about a remodelled version of the *Psyché* of M. Ambroise Thomas, recently produced at the Opéra-Comique, with our old favourite, Mdle Heilbron, as the heroine. When shall we hear again the *Double Echelle* and the *Cadé*?

#### A TRUE LOVE'S FAREWELL.\*

Love, lean thy ear, and kindly take my fond "Farewell!"

For now 'tis all, alas! that's left in gift with me;

The grief that parting is, I must not, dare not, tell;

Lest Love, too sad a memory, should live with thee.

'Twere better sure, the word to leave unspok'n,

Which serves to bankruptcy as its last tok'n;

Or like the knell-sounds of a heart that's broken.

Farewell, my love—for ever fondly fare thee well!

Upon the grief that parting is, Love fears to dwell;

So, briefly, would more fondly say, "my love, Farewell!"

Oh! would with words, that I could weave my love a spell,  
Which might reach heav'n at will, and, of persuasive pray'r,  
Should some kind angels tempt a term on earth to dwell,

Thy days and nights to bless with fond, alternate care;

For angels only can, awake or sleeping,

Replace in Love's fond thought his own *safe* keeping

Of his heart's treasure, and secure from weeping!

Farewell! may guardian angels ever near thee dwell,

And have in charge to see that thou shalt, love, *fare well*!

The heart, that prompts that pray'r, fears of its grief to tell,

Or on the agony that parting is to dwell!

So, briefly, would more fondly say, "my love, Farewell!"

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